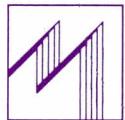
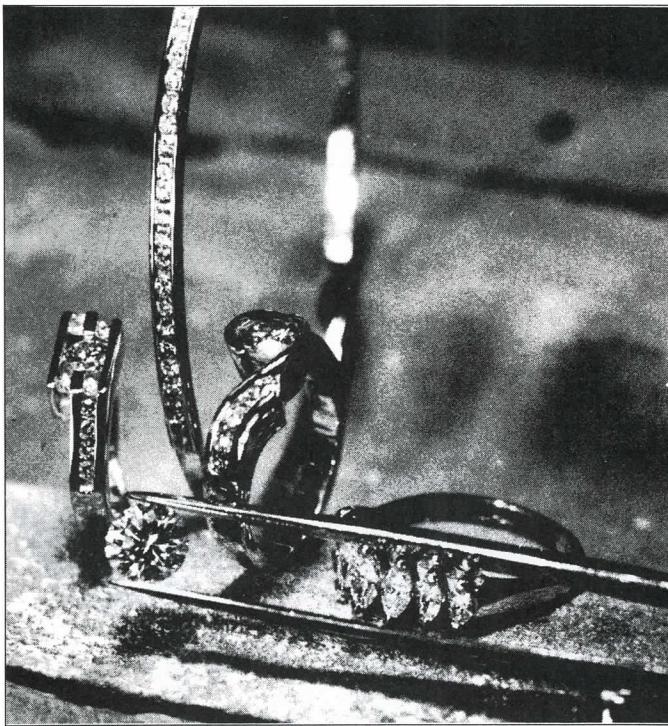


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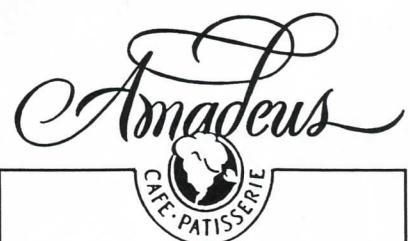
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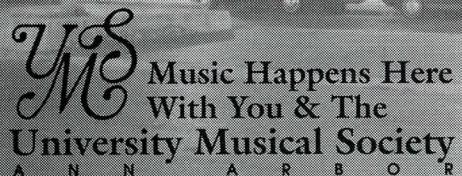
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by *Molière*

freely adapted by *Miles Malleson*

Presented by the University Players, Department of Theatre and Drama, Power Center for the Performing Arts, December 6 - 9, 1990.

Director

Philip Kerr

Scenic Designer
Keven Myhre

Costume Designer
Veronica Worts

Lighting Designer
Gary Decker

Wig/Make-up Designer
Guy Beck

Sound Coordinator/Composer
John Costa

Dramaturg
Bert Cardullo

Fight Arranger
Erik Fredricksen

Assistant Director
Sarah-Jane Gwillim

Stage Manager
Matt Shiblea

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The house of Monsieur Orgon, Paris, 1663.

There will be one intermission.

The Cast

(in order of appearance)

Helga	Mimi Spaulding	Flipote, Madame Pernelle's maid	Susan Potok
Madeleine	Tamara Bastine	Monsieur Orgon, a rich merchant	Richard Perloff
Roxanne	Ellen K. Hoffman	Valere, betrothed to Mariane	Thomas Daugherty
Bernice	Rachel Dillard	Tartuffe	Jonathan Hammond
Madame Pernelle, Orgon's mother	Sallie Sills	Laurent, Tartuffe's manservant	Mark Wilson
Elmire, Orgon's second wife	Andrea Carnick	Loyale, a bailiff	James Roggenbeck
Mariane, Orgon's daughter	Kelly McGrath	An Officer	David Haig
Damis, Orgon's son	Ken Weitzman	First Sergeant	Chris Stapleton
Dorine, Mariane's maid	Elizabeth Richmond	Second Sergeant	Erick Anderson
Cleante, Elmire's brother	Jeff Chrisope	Third Sergeant	Shawn Miller

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About the Cast

Erick Anderson (*Second Sergeant*) LS&A — junior — Glenview, IL
Tamara Bastine (*Madeleine*) Theatre/Communication — senior — Livonia, MI
Andrea Carnick (*Elmire*) Musical Theatre — senior — Huntington Woods, MI
Jeff Chrisope (*Cleante*) Theatre and Drama — junior — Rochester, MN
Thomas Daugherty (*Valere*) Musical Theatre — junior — Brooklyn, MI
Rachel Dillard (*Bernice*) Theatre and Drama — junior — Blacksburg, VA
David Haig (*Officer*) Theatre and Drama — senior — Ann Arbor, MI
Jonathan Hammond (*Tartuffe*) Musical Theatre/Voice Performance — junior — Mt. Clemons, MI
Ellen K. Hoffman (*Roxanne*) Musical Theatre — junior — Irvington, NY
Kelly McGrath (*Mariane*) Musical Theatre — junior — Birmingham, MI
Shawn Miller (*Third Sergeant*) LS&A — freshman — El Dorado, KS
Richard Perloff (*Orgon*) Law — third-year student — Los Angeles, CA
Susan Potok (*Flipote*) Comparative Literature — senior — Bloomfield Hills, MI
Elizabeth Richmond (*Dorine*) Musical Theatre — senior — Adrian, MI
James Roggenbeck (*Loyale*) Musical Theatre — senior — Garden City, MI
Sallie Sills (*Madame Pernelle*) Religion — sophomore — North Bay Village, FL
Mimi Spaulding (*Helga*) Theatre/Art History — senior — Traverse City, MI
Chris Stapleton (*First Sergeant*) Theatre and Drama — sophomore — Springfield, IL
Ken Weitzman (*Damis*) American Culture — senior — Great Neck, NY
Mark Wilson (*Laurent*) Theatre and Drama — junior — Upper St. Clair, PA

About the Artists

Bert Cardullo (*Dramaturg*)

- Assistant Professor, Department of Theatre and Drama
- Dramaturg, Yale Repertory Theatre
- Editor, *The Film Criticism of Vernon Young*
- Film critic, *The Hudson Review*, New York

Gary Decker (*Lighting Designer*)

- Assistant Professor, Department of Theatre and Drama
- Scenery and lighting designer for more than 75 professional and university theatre productions
- Industrial designer, Florist Transworld Delivery, Little Caesar's, Broadcast Designers Association, AT&T, Domino's Pizza, and Pontiac Motor Division

Erik Fredricksen (*Fight Arranger*)

- Associate Professor/Chair, Department of Theatre and Drama
- Broadway: Circle in the Square, Lincoln Center
- Off-Broadway: New York Shakespeare Festival
- Regional theatre: The Guthrie Theatre

Sarah-Jane Gwillim (*Assistant Director*)

- Lecturer in acting, Department of Theatre and Drama
- Broadway, Off-Broadway
- LORT regional theatres
- Extensive appearances on British television

Keven Myhre (*Scenic Designer*)

- Graduate student in design, Department of Theatre and Drama
- Design assistant, *Sesame Street*, *Eureka's Castle Christmas Special*
- Scenic designer, *Don Pasquale*, *Trojan Women*, School of Music
- Designer, *The Marriage of Figaro*, *Grease*, *Dames at Sea*, *A Lie of the Mind*, regional productions

Philip Kerr (*Director*)

- Director, Professional Performance Training Program, Department of Theatre and Drama
- Broadway, Off-Broadway, LORT regional theatres
- Member, AEA, CAEA, Screen Actors' Guild, AFTRA, SAG-AFTRA, and the Society of Stage Directors and Choreographers
- Co-founder, *The Moonshine Boys*

Veronica Worts (*Costume Designer*)

- Graduate student in design, Department of Theatre and Drama
- Old Globe Theatre
- Costume designer, *La Bohème*, *The Threepenny Opera*, School of Music
- Costume designer, *We Won't Pay!* *We Won't Pay!*

About the Play

Tartuffe first saw the light of day on the 12th of May 1664, as a three-act entertainment gracing one of Louis XIV's most resplendent court spectacles, *The Pleasures of the Enchanted Isle*. In such a setting its boldness passed unchallenged — if indeed it was noticed at all. The King found it diverting; the Papal Nuncio, duly consulted, saw in it no harm. A storm broke loose nevertheless, which effectively swept the play off the stage for the next five years. Molière reworked his first three acts into a full-dress five-act comedy, then altered the name and livened up the near-clerical garb of his protagonist in a vain show of conciliation: Panulphe fared no better in 1667 than had *Tartuffe* in 1664. For five long years the playwright did battle, heaping before the King petition after petition on behalf of the freedom of his pen. It is in the shadow of that exhausting struggle with opponents who never showed their faces that the masterpieces of Molière's maturity were conceived and born: *Don Juan* in 1665, *The Misanthrope* in 1666, *Amphitryon* in 1668, *George Dandin* and *The Miser* in that same year.

Tartuffe was hounded off the stage by the well-orchestrated campaign of a secret benevolent society, "La Compagnie du Saint-Sacrement," which enlisted some of the most illustrious lay and clerical personages in France in the defense of moral purity and religious conformity. A play featuring the sexual misconduct of a man who presumed to direct the conscience of others in the path of Christian duty could only be viewed as a direct challenge to the brethren's ideals. They reacted accordingly.

About the Playwright



Molière is generally acknowledged to be the greatest comic dramatist of France and the author of the most brilliant comedies in theatrical history. His real name was Jean-Baptiste Poquelin, and he was born in Paris in 1622, the son of an upholsterer who prospered by rendering his services to the French court. Educated at a Jesuit school where he was judged an excellent student, the young Jean-Baptiste declined to take up his father's vocation, flirted for a while with the study of law, then fell in with a troupe of players with whom he acted for thirteen years in the provincial towns of France, often in skits of his own authorship derived from old Italian comedies and farces. Later in Paris, he polished and expanded these skits into the plays that have come down to us. It was during his early career as an actor that he adopted the name Molière.

In 1658, his troupe came to Paris and had an opportunity to appear before King Louis XIV and his court. They began their performance with a short poetic tragedy by Corneille. The troupe was so much more suited to comedy than to tragedy that the performance was disastrous until Molière modestly introduced a farce of his own and theatrical history was made. Molière and his company (of which he was the leading actor as well as the director, manager, and playwright) were immediately "taken up" by the court and subsequently achieved popular success.

During the next fifteen years, until his death in 1673 from overwork, Molière poured out his great stream of twenty-seven plays. In addition to acting in them and directing them, he often choreographed them, for he combined many of the plays with music and ballet to achieve a unification of the arts in a form that did not flower again until opera 125 years later and American musical comedy 300 years later.

ACKNOWLEDGEMENTS

Additional music by Jean-Baptiste Lully, Denis Gaultier, Robert De Visee, Bernardo Pasquini, Fabrizio Caroso, Jacques Champion de Chambonnières, Louis Couperin, Georg Philipp Telemann, Jean-Henri d'Anglebert, Michel Richard Delalande, André Danican-Philidor

Special thanks to Beth Krynicki, Alan Billings, Gary Decker, and to the translation of *Tartuffe* by Richard Wilbur

University Players is composed of graduate and undergraduate students in the Department of Theatre and Drama. Scenery, costumes, properties, and lighting were created by students and the staff of University Productions, the producing unit of the School of Music.

Historical Background

The fact that *Tartuffe* treated credulity and abuse of faith was beside the point when Molière's contemporaries were all passionately involved in controversies on the nature of religion and were divided into doctrinal factions. Each might feel that his position was parodied in *Tartuffe* in some manner, and the major Catholic lay brotherhood felt most wronged and most obliged to have the play banned. Fakery on the part of a lay director of conscience was no hypothetical case in this period — no matter how unlikely the matter might seem to us over three hundred years later — for such figures existed in an era that took its religious forms seriously. (Molière quite possibly had in mind the case of a layman, Charpy de Sainte-Croix, who took advantage of the faith of his patron to seduce the man's wife.) We must recall that France had just barely emerged from a time of general slaughter in the name of piety.

Despite the imposing facade of the monarchy, the French were imperfectly and precariously united in a political sense. They were also deeply split in matters of faith after long years of war between Catholics and Protestants. The amnesty and tolerance extended to the Huguenots in the first part of the seventeenth century were jeopardized by the warfare during the "Fronde" revolt around 1648, when religious groups sided with various noblemen struggling for power. Increasing pressure was put upon all segments of society to conform and to serve a central government, which was being built by Cardinal Richelieu and developed by Louis XIV. There was little room for independent thinking on the part of anyone, but the main danger to national unity was believed to lie in heresy. Religion and politics were thus inextricably bound together. The official policy of tolerance set forth in the Edict of Nantes under Henri IV in 1598 became more and more disregarded, as Protestants were persecuted, suppressed, and exiled, until Louis XIV finally abandoned any pretense at allowing religious liberty and revoked the edict in 1685.

In addition to this great split, there was vigorous dissension within the Catholic Church over principles and forms of worship. The puritanical sect of Jansenists opposed what they held to be moral laxity in Jesuit practices, and this controversy had been given a lively public airing in the witty *Provincial Letters* (1656-1657) by Blaise Pascal. The literate world of court and city in 1664 was eager to approve or decry further discussion of religious issues, but the comic stage was not considered as appropriate a rostrum as the letters. Molière was thus in a delicate area both as to subject and form.

Chronology

1622: Jean-Baptiste Poquelin born.

1632-1641: Jean-Baptiste grows up in Halles district of Paris. Attends excellent school, Collège de Clermont, and also theaters. Receives law degree. Meets actress Madeleine Béjart. Liaison with her and with theater.

1643: Founds *Illustre Théâtre* in Paris with the Béjarts. Commitment to theater.

1644: *Illustre Théâtre* fails after several shows. Molière bailed out of debtors' prison.

1645: Start of thirteen years of provincial touring. Joins Charles Dufresne company with the Béjarts and takes charge in a few years. Assumes name of Molière.

1656-1658: Patronage of the king's brother obtained for assault on Paris. Farce succeeds at Louvre. Troupe established at Petit-Bourbon.

1661: *The School for Husbands* is a great hit. Louis XIV starts personal reign, hires Molière.

1662: Marriage of Molière and Armande Béjart. *The School for Wives* is a popular success and the target of rivals and prudes.

1663: With royal support, Molière replies to accusations about his profession, person, and piety. *The Critique of The School for Wives and The Rehearsal at Versailles*.

1664: At royal fête *The Princess of Elide* charms court and *Tartuffe* shocks church. Start of long controversy over *Tartuffe*.

1665: *Don Juan* a popular success but suppressed as immoral.

1666: *The Misanthrope* has a mixed reception.

1667: *The Impostor*, a version of *Tartuffe*, is offered but suppressed.

1668: Royal entertainments, *Amphitryon* and *George Dandin*. In Paris, *The Miser* is not popular. Illness and marital trouble.

1669: A version of *Tartuffe* is permitted in Paris. Great success.

1670: *The Bourgeois Gentleman* for royal entertainment.

1671: *The Scams of Scapin*.

1672: Death of Madeleine Béjart. Marital reconciliation and birth of a son. Professional rivalry with Jean-Baptiste Lully, producer of opera at court.

1673: Lully wins royal favor. Ailing Molière to stage *The Imaginary Invalid* in Paris instead of at court. Stricken during fourth performance, February 17, and dies. Troupe joins that of Marais to play at Guénégaud theater.

1677: By royal decree, Guénégaud and Hôtel de Bourgogne troupes combine to form the Comédie-Française.

"Many recent critics believe that the play has resolved itself by focusing not on Tartuffe's gullibility but on Orgon's gullibility. The play may then, according to W.D. Howarth, satirize true believers more sharply than it does hypocrites. Lionel Gossman and Nathan Gross consider that Orgon attempts to use Tartuffe, even to play God to Tartuffe's Christ, so as to strengthen his own sense of superiority over other people. This interpretation of Orgon may have some validity, but only so long as we do not project it back into that part of the story that precedes the action and thereby assume that Orgon has an *innate* craving to demonstrate his superiority. For the play tells us that the Orgon we see in the action is not the Orgon who always was. The craving for superiority and for religious upgrading of his lineage may not predate his discovery of Tartuffe and does not sum him up."

— Albert Bermel

"What sort of a world does comedy show us? I think we would probably answer that it is a world with certain conflicts, tensions, and problems that not only can be but are happily corrected by the end of the play. Some comic writers, however — and Moliere is a particularly striking example — have created comic worlds in which the problems are in fact insoluble. No better and happier world emerges at the conclusion, and the ending, however happy it may be for most of the characters, leaves untouched the situation that created the basic tensions of the play. Characters like Alceste, Tartuffe, and Harpagon simply cannot be reintegrated into their society in any harmonious way, and each of their plays presents a different and equally fascinating solution to the dramatic problem of resolving the unresolvable."

— Bert Cardullo

"If the purpose of comedy is to correct men's vices, I do not see why any group of men [i.e., lay 'directors of conscience' and their followers] should have special privileges. If this were so, it would have a far more dangerous social consequence than all the other vices put together, and we have seen that the theatre's great virtue is its ability to correct vices. The most beautiful expression of a serious moral is more often less powerful than satire; and nothing reforms the majority of men better than the portrayal of their faults. To expose vices to everyone's laughter is to deal them a mighty blow. People easily endure reproofs, but they cannot at all endure being made fun of. People have no objection to being considered wicked, but they are not willing to be considered ridiculous."

— Molière, *Preface to Tartuffe* (1669)



Le Tartuffe ou L'Imposteur: Dessin de Henri Jadoux



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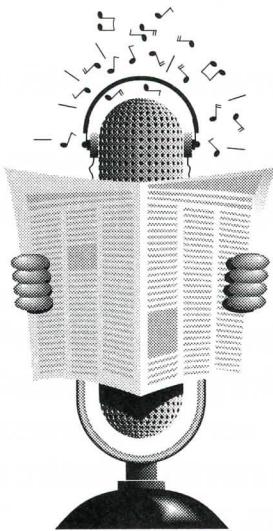
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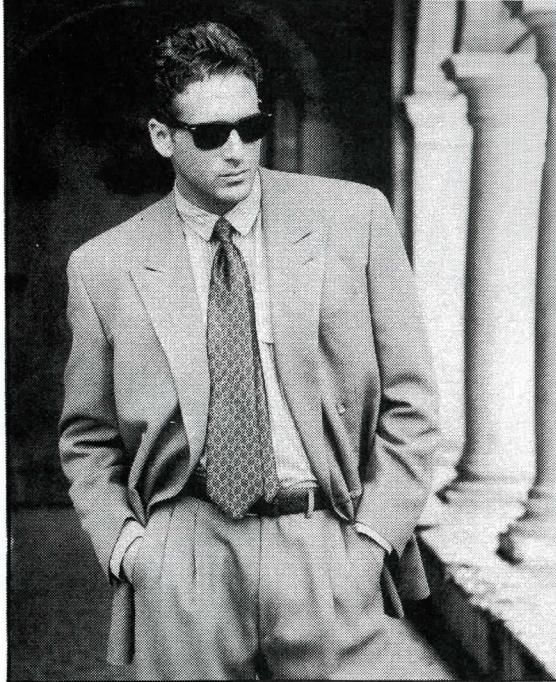
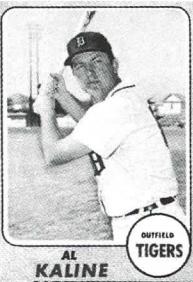
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per·form·ance (pər-fôr-məns) *n.*

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